

Yeoman Service. "Oh! death, in it death, that's coming! Well, let it come! It has been, like 'The French!' but a cry of 'Wolf!' for so long, That I think I am glad now at last to find it here, That the enemy stands at the door. Walk in, tardy foe. "When the minister came from Bethesda after my soul, He declared I was Pagan in strength, it grieved him to say. "Are the Christians all weak, then?" I asked; "If so, none for me!" Let the women be weak, but the men must stand till they die. "Holy Father, forgive me! I am but sore angered with these; I am Thine, as ever, Thine alone— never bended my knees To the Pope, nor the Saints, nor the Virgin; nor covered to please The young parson in yellow, who moans at the Chapel of Base.

"I know naught about singing and playing, nor wearing of crowns; But there may be a school outside heaven for learning such things, Or the Master may give me employment I know how to do— Say the care of the wondrous white horses of John the Divine.

"Or I might keep the gates 'gainst the dogs of the liars without— I am great against liars myself; yet I lied to the squire When I met him, along with the rest, at his coming of age, And hurra'd for 'Our noble young master'— he, mean as a hound!

"And again, when the parson I spoke of came here 'tother day— Out of church he is gentle, and pure as a woman, and poor, And the poverty is such a kingship, becomes him so well, That I called him 'Your Reverence' humbly; I doubt it was wrong.

"There's another sin, too, on my conscience; when we were first wed, I was jealous with Janet, miscalled her a sinner one day, And I struck her! She lives with the angels this many a year; But I'll scarce dare to meet her, till Thou, Lord, hast spoke to her first.

"I would fain make confession to Thee, Lord, before I come hence; But the children crowd round me with crying, and harass my soul, If they would but be still for a moment until I am gone, And not throne in their sighing while I am at talk with the King.

"Well, what is it you want, then, Keziah? speak quickly, my girl! "Bay good-by to us, father; nor mutter like this in your sleep. Little lass! she is tender and fair, and the boys are good boys; I must help them from yonder. Good-by, lass! Good-by, boys; good-by!" —Twilight Hours, by Sarah Williams.

MUSICAL ITEMS.

The following communication to the London Athenaeum is of interest:— "The Athenaeum, I think, has already announced the intention of the Baron Alfred von Wolzogen to present, in his double capacity of theatre-director and man of letters, a revised, completed, and corrected edition of Mozart's Don Juan, with a new text, less flagrantly silly and vulgar than the German translation of D'Aponte's rhymes. That persons who have the audacity to bring common sense, artistic reverence, and literary accomplishment to the restoration of the masterpieces with which the world has been enriched by Genius, must expect the wrath of the stupid, the envious, and the self-interested, is a melancholy fact. How have we heard in years past Mr. Maoready abused because he swept away from Shakespeare's plays the Cobweb-trash of arrangement and alteration to which even glorious John Kemble and his more glorious sister, Mrs. Siddons, had submitted! What a storm of abuse was loosed by the would-be sapient in France against Mendelssohn, because in his residence over Beethoven's c minor Symphony he adopted the press correction in Beethoven's original score, which removed an excrescence of two bars from the scherzo— notified as such by the great man himself! It was just that very press-blunder (and no meaner lover of Beethoven than M. Berlioz maintained the astounding fact) which was a master-stroke of fancy and genius! Illustration after illustration of such a patent fact as the one stated crowd on the memory. Not to be tedious, however, let the fact be recorded, that the wicked Baron has dared the feat, lives to tell the tale, and to count a success quite as eminent as could have been expected by such a shameless and aristocratic malefactor. His text will shortly be published, and the music literature from the original manuscript, which is in the possession of Madame Viardot. Of course, the many, who are convinced against their will, will remain of the old opinion still.

The few, however, who hold their minds open, and can bear to be proved in the wrong, cannot but feel the obligation due to a labor of love and truth such as is here announced. As regards the new German words, German audiences must decide on their value; and German audiences, be it marked, are at once more critical, more accomplished, and more patient than any to be gathered in Italy, France, or England.

—Madame Adeline Patti was announced to make her *rebut* in Paris on the 30th of March. At her benefit at St. Petersburg she received from her admirers, as we learn from a private letter, a necklace and brooch valued at eighty thousand francs, in addition to hundreds of bouquets imported expressly from Nice and the Riviera. Russia must be a very *pays de Cocagne* for singers.

Dramatic Items. —"La Vierge Noire," by MM. Eugene Nus and Raoul Bravard, produced at the Gaité, Paris, is announced as a melodrama. It employs the old machinery of buried treasures, vaults, prisons into which people enter at will, secret chambers and the like, and has not a single incident which has not been used in a score of similar pieces. It obtained, however, a moderate success.

—The taste for the military drama is so nearly extinct in Paris that the genius of Alexandre Dumas cannot revive it. M. Dumas' new spectacle, *Les Blancs et les Bleus*, produced at the Cluàtel, is a complete failure. Its scene is in Strasburg, in 1793. Among the characters introduced are "Generals Rocher" and "Plohegru," "Saint-Just," the "Goddess of Reason," and, strangest of all, "Charles Nodier, from whose 'Souvenirs de Jeunesse,' the plot is in part taken. "Schneider," the pro-consul, will not spare "Clotilde," the rich and lovely daughter of an emigrant, unless she will consent to marry him. She shrieks with horror from his proposals, and is saved by "Saint-Just," who, greatly to his own sur-

prise, as we should suppose, finds himself acting as a beneficent *deus ex machina*, rewarding virtue in the person of "Clotilde," and sending vice, in the shape of "Schneider," to the scaffold. A curious feature in the performance is that the introduction into a drama of republicanism is permitted for the first time under the present Government. —The first and second volumes of a 'Histoire Universelle du Théâtre' have appeared in Paris. M. Alphonse Royer, the author has devoted fifteen years to this work, which, when completed, will be in five volumes. It recalls the 'Histoire Universelle des Théâtres,' which was published towards the close of the last century. The thirteen volumes of this work, which were all that appeared, carried the history of the French stage as far as the sixteenth century, and left that of all other countries untouched. M. Royer has published some sketches of dramatic literature at different epochs, which, it is supposed, will be included in his present work.

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